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J. Gordon Lippincott and Walter M. Margulies

THE CORPORATE LOOK—A PROBLEM IN DESIGN

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Editorial

The Coming Trade Battle: A Public Relations Problem

● When the Congress reconvenes next month, a major item on its agenda will be the problem of foreign trade. The Administration's Reciprocal Trade Agreements program will be up for renewal, and this particular set of proposals may well serve as a centerpiece for a gala display of histrionics and political fireworks. Moreover, the debate may also serve as a stiff test of public relations policies and practices; for all the participants, whatever side they are on, will want to be communicating with everybody else.

The central problem, of course, is whether the United States will (a) maintain the *status quo*, a condition of "relatively" free trade; (b) move in the direction of more "protectionism," or (c) move toward a further reduction in trade barriers.

But such a definition of the problem does little to clarify the issues, and it must be admitted that the issues are tough ones indeed.

For example: it is stated by the United States Council of the International Chamber of Commerce that five million American jobs are supported by world trade—more jobs than are provided by the automobile, steel, textile and chemical industries combined.

But it would also seem to be a fact that U.S. manufacturers of a wide variety of products—ranging all the way from watches to flashlight cases to textiles—find the competition from imports uncomfortable.

The problem is complicated further by the problem of "essentiality." Assuming that a "truly" essential industry needs to be "protected," if only in the interests of defense—then how does one define an essential industry? The Office of Defense Mobilization has been stuck with this one for years.

Another complication is offered by the problem of whose ox is being gored. A manufacturer of refrigerators, who exports millions of dollars worth of products, finds it reasonable to support the idea of lower tariffs, since countries which buy from us can only buy if they can sell to us as well. Trade is a two-

way street. But the beauty of the philosophical argument may be lost on the man who, when fired, is told that there is "just too much competition from those foreign manufacturers."

A final complication lies in the fact that the argument is often over-simplified. We come to feel that the question is whether we are to have a "free trade" policy or a "protectionist" policy.

This, of course, is *not* the problem. Cordell Hull did not regard his Reciprocal Trade Agreements program as a way of abolishing all trade barriers, but rather as a rational technique by which the nations of the world could deal rationally with one another, to their mutual best interests. The Hull program called for infinite patience, and the most careful negotiations, and the most delicate adjustments.

In any case, it seems clear that during the coming debate public relations men will be called on to help clarify the problem. They will be called on, presumably, to help develop informational programs, to help develop policy, and to help develop programs to implement that policy. There will be speeches to be written, booklets to be issued, points of view to be expressed.

One might readily start an argument as to whether, in such a debate, the public relations man should be an advocate, an advisor, or merely an executor of ideas espoused by employers or clients. But this is a general question, which arises in every phase of the public relations man's life. There is, in this case, a more immediate question.

This more immediate question is this: in a debate of such major importance, how can the public relations man help *people*—the people concerned—to *understand* what the debate is all about? The facts are many, and complex; the issues are muddled by emotion; personal interests are realistic.

No business organization in the United States is unaffected by the argument. The public relations man who can help to clarify the issues, so that the people and groups concerned can make the most intelligent decisions possible, will have served his country well. ●



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THE CORPORATE LOOK— A Problem in Design

By J. Gordon Lippincott and Walter P. Margulies

● If any profession is harder to define than "public relation," we submit that it is the one we practice—industrial design. We've been described as "engineers who draw," "architects who don't do much architecture," "industrial artists" or, sometimes, conversely, "artistic industrialists." And we too, like public relations people, are continually being asked that maddening question, "Just what is it that you actually *do*?"

At the risk of further compounding the confusion, we'd like to propose a new definition, which is simply this: contemporary industrial design is the *visual* expression of corporate public relations. Or to put it another way, design is a function of public relations.

"Concerned" with public relations

These days, just about everybody in the company from the President on down likes to say that his department is at its base, really "concerned" with public relations. The claim of design, however, rests on something stronger than pleasant platitudes. The use of design as a public relations tool is a facet of marketing that has come about so rapidly that few people—including even designers and public relations consultants—realize it yet. Both are, however, engaged in an effort which has become one of the major communications problems of modern industry—the fashioning of a corporate personality.

Ever since the days when an enterprising photographer persuaded J. P. Morgan to pose with a midget on his

knee, and thereby introduced Wall Street to Main Street, industry has been increasingly aware of the need to "humanize" itself for the public. But, as industry and the market it serves has become more complex, so has this problem of developing a "personality."

Today's corporation—whether big or little—is removed from direct contact with the public by the structure of the distribution system. At the same time, competition for public attention is keener than ever. To maintain itself in the public eye favorably, the corporation has to find techniques for, first, evolving a unique personality and, secondly, cutting through the labyrinth of mass communications to implant this image by devices which substitute for personal contact.

Enter the designer

Enter the designer. By the back way, incidentally. When it first appeared on the corporate scene, industrial design was part of the production effort, concerned solely with styling, and shaping the products of the factory. After World War II, the designer moved over into the sales department, as manufacturers discovered the fact that good design not only made things look nicer; it also helped to sell them.

Barely accustomed to his new role as salesman, the designer now finds himself in the rarefied world of public relation. It is, however, the most natural and inevitable of steps. For the more the designer became immersed in the sales problem, the more he had

to come to grips with the personality problem. He found it impossible to design a package, store, product or even a service, that would sell without relating it to the overall personality.

Little by little, came the concept of the "corporate look," by which we mean the *visual expression of the corporate personality*. The British call it, more aptly perhaps, a "house style." It is also referred to as "corporate identity" or "company appearance." Regardless of its terminology, however, this corporate *visual* program is rapidly becoming a complex and indispensable part of corporate public relations. Into the corporate look goes a myriad of images—the corporate package, advertisement, trademark, exhibit, logotype, nameplate, stationery, posters, billboards, direct mail, plant or office—and especially the product. These images must transmit a single impression so that the viewer's idea of the company is continually refreshed and enriched—but never contradicted.

Without the addition of this corporate look, the corporate personality is lost and the public relations program, so carefully laid out, so expertly promoted, is bound to lose some impact and become diffused. That is why we say that design is a public relations problem and should be considered so, if its services are to be maximized.

Achieving a corporate personality

Parenthetically, let us add that we are quite aware of the fact that a corporate *personality* is achieved by the application of a host of communica-

tions, techniques, ranging all the way from the company outing to the company annual report. The corporate look, achieved by design, is but one aspect—albeit an increasingly vital one—of the total communications picture.

Let's look at a few examples. Here's a major basic producer. We'll call it "Corporate X." It says via its public relations program that it is "friendly, progressive and modern." Its corporate look, however, recalls the brawny days of the industrial revolution. Smoking chimneys abound, bare-chested workers tend fires, molten metal pours out of huge vats and massive factories dominate the advertising page. What's friendly, and progressive or modern about this? At least this firm has the advantage, however, of maintaining a fairly consistent corporate look.

Cheesecake alternates with symbolism

But how about "Corporation Y"? This is a basic producer also, but of just what, it would be hard to tell. It has a corporate trademark and apparently thinks that by rubber-stamping this on its many products and publications it has achieved a house style. Otherwise *nothing* it produces bears any relation—visually, that is—to anything *else* it puts out. Cheesecake alternates with sparse symbolism in its advertisements. Some products are modern in design; others lack any discernable style; still others are old-fashioned. The company logotype varies from item to item and is good or bad, according to the skill of the individual artist. Despite the sizable amount of publicity released on this company, it has a hundred different faces which it presents to the world. The result: its only consistent symbol is one which gives company publicists (and presidents) nightmares—a faceless, and by implication, soulless aggregate of corporate might.

For the last of this unsightly triumvirate, let's take a producer of consumer goods in the cosmetic field. "Corporation Z." This firm is apparently aware of the need for a corporate look, but has never made up its mind what it should be.



A Designer at Work

Packaging and other visual promotion

Its packaging is by turn super-sophisticated, sweetly girlish or smartly practical. Quite often the advertisements don't seem to have caught up with the packages—or vice-versa. Ditto for all of its other visual promotion, not excepting TV. Sometimes this brand sells well, sometimes it doesn't. At no time, does it create other than a fleeting impression of quality—any kind of quality—and consequently it is prey to the slightest fluctuations in the market. Some of its competitors know better. Let us name names, and turn now to some highly successful corporate looks, integrated personalities where character and style blend into one. We think of Consolidated Edison, a firm which had a personality problem if ever one existed. It is not only a "monopoly" (two strikes against it to start), but virtually its only direct contact with the public at large occurs when it collects bills. For many years this concern battled the unfavorable associations connoted by "private power," "monopoly" and "big business." Within the last five years, however, a change has taken place, unassuming and unheralded. Apparently as the result of a re-vamped public relations program, Consolidated Edison not only *says* it is friendly, informal, progressive but it actually looks it.

It has a new trademark, a jolly working man in overalls. It flaunts

bright company colors. When its men do repair work in city streets they carry their equipment in old-fashioned carts, with a cheerful sign, "Dig we must. We'll clean up and move on." On TV and in the papers, it is represented by a human personality, owl-ish, lovable "Uncle Wetherbee." It has pioneered a new (really new) kind of ad—the documentary candid which eschews slickness, impressiveness, glamour and beauty for the sake of plain old realism.

It has *even* given itself a nickname. You see it everywhere in one of the most original company signatures ever designed, the breezy, sprawled CON EDISON. It must be successful, you know, because people actually use it in referring to the company. And once they call you by your nickname, you know it usually means they like you.

The corporate look

The key to the success of Con Edison's corporate look is the concept behind it. All these visual elements, while different in outward form, bear an internal relationship to each other. One idea runs like a thread throughout—the idea of *service*. This is a public relations concept, a character for Consolidated Edison that has probably been as carefully developed as ever a character for a novel or drama was. Con Edison's service you realize, is a special kind—the down-to-earth, shirts-sleeve type that we all associate

Continued on the Following Page



Mr. Margulies and Mr. Lippincott

with the American working man. It is the opposite of the previous concept of massive impersonality. It is believable, too, because of the type of service Con Edison provides—a service that everybody uses, rich, poor or middle-class. It would not be appropriate, for other types of service industries—for a public relations agency for example, or an ad agency or luxury hotel, or an industrial design firm. Thus Con Edison has its own unique character, and a style that suits it, a nice blend of personality and looks. A product, in short, of public relations and design.

Now take another and completely

different kind of corporate personality—IBM. Under the direction of designer Elliot Noyes, IBM is gradually changing its corporate face. Its machines have opened up to expose their intricate—and beautiful—mechanisms, become brighter and freer in design. Its trademark has been made bolder and better-proportioned; now it goes in a variety of patterns on letterheads, name-plates, booklets, matchbooks, even interior fabrics. “World Headquarters” on Madison Avenue have been modernized. Travelling exhibits have taken on a new, even “arty” style. The new factories which are springing up across the country have emerged as show pieces of the industrial community.

Personality behind style

There is great variety in this particular corporate look; each plant, for instance, is different from the next, integrated into the community where it is situated. There are no “company colors,” no single design is repeated. But, again, like Consolidated Edison, the personality behind the style gives it consistency. The IBM look, reasoned its management, should embody advancement; it had to be truly contemporary. In this case, it could and should be impersonal; a “humanized” public relations program does not happen to fit in with the character of this corporation as we understand it. The main thing is for the public to recognize IBM when it sees it for what it is—a

modern corporation producing some of the most complex and advanced machines known to the 20th century.

If you’re looking for an integrated corporate personality in the consumer field, can you think of a better example than the Cadillac Company? Cadillac, it is true, is only a part of a larger corporation, but when corporations get *this* big you frequently need separate identities for the various members of the family. Certainly this is so for products such as automobiles, where each automobile has to sell itself.

All over the United States and throughout much of the world as well, the name “Cadillac” evokes an instantaneous image, the image of “luxury.” In this country at least, no other automobile can match the Cadillac image for depth and consistency. It is an image compounded of both visual and verbal elements. Wherever, whenever and however the consumer sees, reads about or hears about the Cadillac the quality impression is reinforced in the same familiar way. There are many ways to tailor a corporate look and Cadillac—unlike IBM—employs repetitive images to achieve it.

“New look” each season

Obsolescence is the magic word in the automobile industry and woe betide the manufacturer who doesn’t succeed in introducing a “new look” each season. Yet in this heyday of style—change for the sake of change—Cadillac has managed to maintain its unique corporate look by retaining certain design elements. If you look, for example, at the yearly models in the last decade, you will find on each the familiar Cadillac symbol, the shield enclosed by the V. At times the V broadens, then narrows again, is vertical or horizontal. The shield changes in size and emphasis, but the essential image remains, undiluted by the pressures of the market. The product itself retains its character, in the sleek look, the absence of cheap and unnecessary decor, and especially in the ever-present graceful fins in the back. Here is a design that says Cadillac and says it again and again.

For Cadillac, the key to its corpo-

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• A corporation communicates with its various publics in many different ways, and perhaps the design of its products and the method by which it “visualizes” itself is one of the important ways.

Accordingly, the JOURNAL asked Gordon Lippincott and Walter Margulies, a well-known team of designers, to put down their views of modern design in terms of special interest to public relations practitioners. This article is the result.

Lippincott is a graduate of Swarthmore and Columbia universities, Margulies of the Ecole de Beaux Arts in Paris. The firm which they head, started in 1946, has designed everything from fountain pens to the interior of the first atom submarine, the “Nautilus.” •

HAPPY BIRTHDAY

By Verne Burnett

● A man on his birthday usually has a happy time and his friends join in the spirit of the occasion.

Likewise a corporation, on a meaningful anniversary, can celebrate pleasantly—and profitably too. This calls for planning well in advance, a sizable budget and the cooperation of many people. The activities often cover a period of several months or sometimes the entire anniversary year.

Some such celebrations may have been largely a waste of time, effort and money. But others have paid off well.

The "market" for company birthdays

An excellent source book on company birthdays is *The Business Founding Date Directory* by Etna M. Kelley, published by Morgan and Morgan in 1954. It gives the founding dates of more than 9,000 companies.

That year 83 organizations, nearly all of them business concerns, became 100 years old. These include some fairly small organizations but also others which are widely known.

For instance, we find names like the following just now arrived in the centennial category:

The Atlantic Monthly, Bethlehem Steel Co., Northwestern Mutual Life Insurance Company, The Borden Co., Manhattan Shirt Co., United States Time Corporation, Continental Illinois National Bank and Trust Company.

Ten years from now, in 1967, the number of century-olds will rise considerably—to 115. In the year of 1957, the companies reaching 50 years of age numbered 140.

The curve showing the number of company birthdays over the years is somewhat erratic, due to wars, booms and depressions. But there are thousands of important anniversaries coming up in the years ahead. It presents a great opportunity and a need for public relations services.

Which milestones to select

Most companies wait until they are 50 years old—or even 75 or 100—before they stage a full-scale birthday program. Managements often feel that 25-year anniversaries have little news value.

But there are exceptions which occur in case of the 25-year olds or younger.

When the field of public relations counseling firms could boast of only a few real pioneers in the 1940's and early 1950's, it was not uncommon to call attention to the 10th or 15th birthdays as something unusual and significant.

An advertising agency which had had a spectacular growth, ran full page newspaper advertisements to tell about its 18th birthday and what it meant.

Cadillac Motor Car Company, at the age of 21 back in the 1920's, reconditioned an early one-cylinder model and had it driven from Detroit to the New York Auto Show during winter weather. The ancient car managed to make the grade and chugged down Broadway with the Mayor of the City of New York as a passenger. *The New York Times* carried a front page story about it and the movie news reels played up the event nationally. The great significance at that time was the fact that the young auto industry had come of age.

Much more recently, in 1951, Stan-

ley Home Products, in a fairly new field—the party plan of selling—also called attention to its 21st birthday to accent its maturity.

Other companies select "unorthodox" dates. The Hoover Company, for instance, picked its 40th (or ruby) anniversary to introduce new products and to make the public aware of its pioneering and seniority in the vacuum cleaner field. One of Hoover's excellent anniversary activities was to express strong thanks to its long-standing trade outlets.

The Waldorf-Astoria Hotel is one of the organizations which has recently conducted a high-grade program to celebrate its 25th year.

Most business birthday events represent a moderate effort, concentrating in the field of employee, plant community, stockholder and trade relations. The 50th, 75th, 100th or more years usually get the most emphasis — increasing as age goes upward.

Reasons and objectives

Why do so many business managements take on the extra work and expense involved in celebrating significant birthdays?

Naturally, more companies are reaching such milestones as the nation grows older and the economy keeps on expanding.

But much more important, managements have been developing new viewpoints and modern techniques regarding their birthday celebrations.

Standard Oil Company (N.J.) on its 75th anniversary in 1957 states that this "is a good time for looking backward, for evaluation and stock taking. It is a good time also for look-

Continued on the Following Page

ing ahead, to see how the lessons of the past can be applied to the future."

Some other large industrial companies have clarified their objectives for an anniversary program more or less along these lines:

1. Employees

To implant still more deeply the idea that the company is stable, experienced and strong. It is young in spirit with progressive and modern management. It is still pioneering in engineering, research and marketing, providing more and better products. The company has a genuine interest in good employee relations.

2. Customers

To increase enthusiasm of customers (this refers chiefly to very large buyers or distributors and dealers) not only for the company's human relations but also for its products and services which have superior quality and value and are constantly improving. The company wants customers to know that it is sincerely interested in their success.

3. General Public

To benefit from a more favorable impact on the minds and emotions of consumers of the company's products. The program should reflect dignity,

honesty and friendliness and an impression of good human relations and quality and value in the products, constantly improved through research and engineering.

4. Special Publics

To influence in desirable ways various special publics. These include: Communities in which the company has its principal properties or activities; the investment field; suppliers; government; opinion molders, and many others.

The objectives vary widely, depending on the nature of the specific company and its publics. One industrialist has less than 100 customers — each sale often involving millions of dollars. Another business leader sells one or several of his inexpensive products to almost every household in the United States and Canada.

Before this article was written, a small survey was made to try to learn opinions and attitudes of companies which have an important anniversary (50th, 75th or 100th) in 1958 and 1959.

The comments follow no real pattern. But in general the large companies which try to influence the general public indicate that they are planning anniversary celebrations.

Basic techniques

There are at least seven basic techniques usually considered in the planning of a corporate anniversary celebration:

1. Employee Activities

Nearly all company anniversary projects now start out with the idea of employee participation.

For instance, President McCollum of Continental Oil wrote a letter to all of his company's employees explaining that the 75th birthday was near at hand. He said he would like their suggestions on what activities they would prefer — barbecues, picnics, dinners, special scholarships for sons or daughters of employees, etc. (The scholarship idea got by far the biggest hand.)

The Borden Company with a well-rounded and extensive celebration of its centennial in 1957, regarded certain impacts on its 34,000 employees as highly important. In an attractive folder to these employees we find this message:

"Who can measure the force and extent and full value of the things employees do and say to make the public aware of what Borden's is and what it will be in the future? The past is pleasant to remember, but the future in this Borden's Centennial Year is even more pleasant to think of. Now is the time for you to start making that past and the present and future known to non-Borden people."

The employee phases of the celebration may involve the most psychological factors. Anniversary scholarships for sons and daughters of employees imply a strong tribute to the talent and future leadership inherent in the families of people who work for the company.

The informal company picnic or barbecue gets workers and officials together on common ground with a feeling of equality and companionship.

A booklet on the company's history, if it has the employee's name written on the cover or fly leaf, gives him deserved and well-appreciated recognition for his share in the enterprise. Other popular practices are to provide anniversary year badges or gifts for employees or to their children, and to give recognition to employees with long service records.

2. Community Relations

The standard method for building good will in the community generally (as well as among employees) at birthday time is the open house. A guided tour through the company's premises includes the employees and many other persons in the community — the local leaders in government, business, education, religion, publishing, broadcasting, etc.

Open house techniques include entertainment, refreshments and educational and promotional materials. Invariably a good time is had by everyone.

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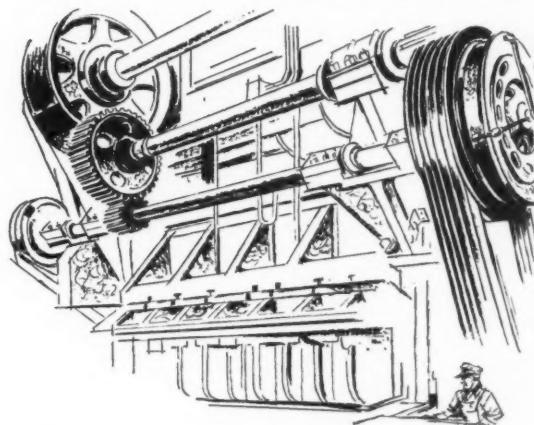
• VERNE BURNETT, a New York public relations counsel, is a journalism graduate of University of Michigan. He has worked for newspapers, wire services and magazines and was advertising manager of Cadillac Motor Car Co. (1921-23), secretary, General Motors Advertising Committee (1924-29), and vice president, General Foods Corporation (1932-44). In 1944 he organized the firm of Verne Burnett Associates. He is the author of *YOU AND YOUR PUBLIC*, 1943, revised edition, 1947, and *SOLVING PUBLIC RELATIONS PROBLEMS*, 1952. •

W is for WHEELS

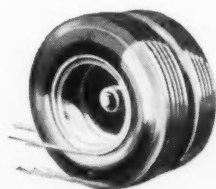
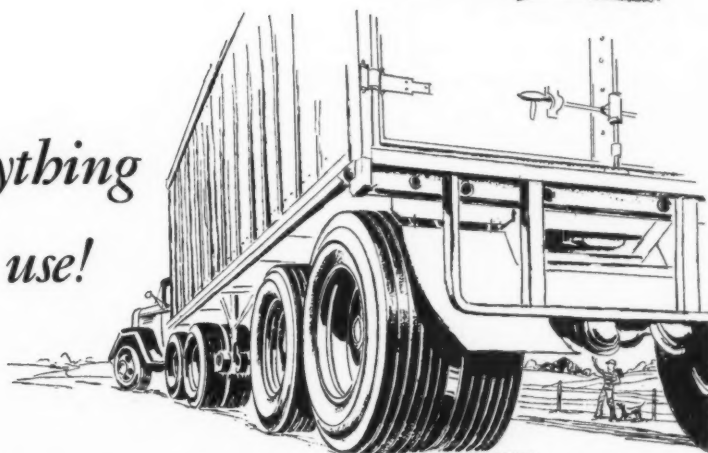
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3. Company History

Most birthday projects include the production of a company history. Frequently this takes the form of a special edition of the house publication. In some cases an elaborate and expensive book is prepared. Copies of the history, either in simple or glorified form, reach employees, stockholders, important customers and trade outlets, and leaders in the company's home town (or towns) and opinion molders — editors, writers, broadcasters, educators, government people and others who are or might be important to the company.

It is impossible to determine whether the \$25,000 or even a much larger sum is wasted on an anniversary book. Such a book probably gets only limited readership by persons having some direct interest. But the books can leave valuable impressions of prestige and a good corporate personality.

Ingenuity helps a great deal in preparing a successful company history book. For instance, General Electric produced a history consisting almost entirely of pictures and captions. This technique undoubtedly resulted in gaining reader attention and good will.

4. Advertising

One or more special advertisements often mark a corporate birthday. On rare occasions the advertising is spectacular — for instance, the 50th anniversary TV broadcasts of General Motors Corporation and the Ford Motor Company.

Frequently birthday advertisements are used in trade papers, in the company's home-town newspapers and on local broadcasting stations.

Birthday advertising generally needs to have some real news value to get readership, such as dramatic new models, a scientific discovery, or a new factory or research laboratory.

5. Publicity

The publicity part of an anniversary program may reach all of the publics — employee, community, investor, trade, customer, and the general and many special publics.

It promotes anniversary products and attempts to build good will for

the company and everybody and everything connected with it.

6. Special Annual Report

Ordinarily a company will prepare a special issue of its annual shareholder report, or will include a feature section in it, to commemorate a meaningful birthday. Such reports often are circulated among security analysts and other people in the investment field.

The fact that a company has survived 50 or 100 years of tough competition has promotional merit. But it means much more if the written and pictorial material indicates a vigorous and successful present and future.

7. Anniversary Products

It is quite customary to introduce some new product or improvement as part of an anniversary program.

The Wurlitzer Company merchandised centennial models of pianos and organs last year. The American Thermos Products Company, now celebrating its 50th birthday, is promoting attractive anniversary items.

A corporate birthday program should build good will for the company. But also it should, if possible, more than pay for itself through increased sales and earnings.

8. Novel Techniques

A book could be written about the novel and often bizarre techniques created for attracting attention during corporate anniversaries. But let's leave such an article for someone else to write.

When to start

Too many companies wait until it is too late to plan anniversary programs properly. At least one year of advance planning and preparation should be allowed — and more time if a fine history book is to be included.

One highly successful project started three years in advance. The company management first appointed a committee of "idea" people — from public relations, advertising and sales promotion. A public relations firm and an advertising agency contributed

scores of suggestions. Then a revamped centennial committee evolved, which included the company president, financial and production chiefs, and a few other executives. One experienced public relations man in the company was assigned to concentrate on polishing up the planning and preparation and operating the program, with ample outside professional assistance.

Summary

This article is intended to tell something about:

- a. The size, nature and growth of the field of corporate anniversary projects;
- b. The reasons and objectives;



Mr. Burnett

- c. The fundamental techniques;
- d. When to start the planning and preparation.

After taking an active part in 15 corporate anniversary programs and studying many others, this writer believes that most of them have been well worth the cost. But such projects in the future can be immensely more profitable since the sponsors now have at their disposal a vast amount of knowledge and experience piled up in recent years.

One concluding thought—not only can each company benefit itself by such programs; but also industry and business generally have an opportunity to gain better public understanding and appreciation. ●

On Prosperity

"Social prosperity means man happy, the citizens free, the nation great."

—Victor Hugo

INTERNATIONAL PUBLIC RELATIONS— HOPE AND REALITY

By John W. Hill

● If I were a second Horace Greeley (which I am not) and were asked to give advice to aspiring young public relations men of today (which I have not been) I would say, "Go European, young man."

This is the conclusion I reached on a recent European trip covering five countries and two months.

Of course, our young man should know at least four languages — English, German, French and Italian and have a good grounding in the principles and techniques of public relations. But armed with this equipment, together with patience and persistence, Europe would offer opportunities.

The fact is that public relations, both as a profession and a practice, unmistakably is on the rise in Europe and in many places there is more than

a little interest in the American approaches and techniques.

On previous visits to England and the Continent, I had found a very real interest in public relations—but always with a rather startling misconception of the meaning of the term. This time, it was different.

The interest is still there, more avid than before; now, curiously enough, there is much evidence of an awakening to the real meaning of public relations in industry.

Instead of considering it merely as advertising or as product publicity at its best and as "government fixing" at its worst, many people, I found, now are thinking of public relations in its broadest and best sense.

In the countries I visited, I talked with various government officials as well as many industrial leaders. Not a few of these latter spoke about public relations as a problem in industry which, with a few outstanding exceptions, has been neglected in Europe too much and too long.

Power of public opinion recognized

These men recognize the power of public opinion and—more than that—they expressed the need for corporate policies which would merit the support of public opinion. They are aware of the importance of effective communications with employees, shareholders, communities and the general public.

Getting closer to the employees and

the public, and establishing for business a community of interest with the people are relatively new concepts for large numbers of European industrialists. But more and more of them now are thinking in precisely these terms.

For this reason, the practice of public relations—an idea considered academic a few years ago, just a useless luxury of American business—has become an immediate practical problem. And the solution of this problem now is being hampered by the lack of trained practitioners. Without manpower trained or experienced in the field, progress is slow.

This is not to say that every important company in Europe is ready to get a public relations program under way. The majority probably has no such intention, but a few of the leaders have taken the plunge and many others are studying the problem.

Factors in rise of public opinion

What is bringing public relations to the front in Europe? Here are some of the factors:

1. Problems of Inflation — The continuing inflation in England and various continental countries (held to be largely due to a rise in labor costs that is outstripping productivity) is creating for businessmen a staggering problem of employee and public communication, education and persuasion.

2. Socialistic Threats—The threat of further socialistic encroachments

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● JOHN W. HILL, chairman, founded Hill and Knowlton, Inc., in 1927 and this year marks the 30th anniversary of his practice in the field of public relations. In 1952, the firm set up a division for handling international business. Within a few months, Harper & Brothers will publish a book by Mr. Hill which describes his philosophy of public relations as developed over his years of practice. It will be entitled CORPORATE PUBLIC RELATIONS — THE DEVELOPMENT OF POLICY. ●

upon enterprise is real and increasing. The Labor Party in England, scenting victory in the next election, has announced a complicated program for the re-nationalization of industry. Industry is not ready to accept this plan lying down, and it is looking to public relations as the means of informing the public on the subject.

3. The Common Market—Six European countries are working toward the formation of a Common Market. The materialization of this Market will mean free movement of people and goods within a tariff-protected area having a population almost equal to that of the United States. This will bring many problems of establishing company and product identification; of building good will for a vast market; and of providing information to employees, stockholders, consumers and the public. Also, it is a significant fact that the Common Market is another important step in addition to that of the European Coal and Steel Community, Euratom and others, all of which are pointed in one direction—a single unified supranational Western European State. Indications of this growing cooperation among the countries are numerous. For example, the road direction signs now are identical throughout Europe.

4. The American Example—The European businessman is fully aware of the progress of public relations in the United States. He knows that there is scarcely an American company of any importance which does not have an organized public relations activity. They ask themselves, are we missing a bet by not doing likewise?

Public relations varies in different nations

In thinking of European public relations, one must differentiate among the countries. In England, the concept and the profession perhaps have made greatest headway—although in Holland and Belgium there is considerable activity.

In Germany, where a great industrial resurgence has taken place, public relations is receiving intensive study. A few big firms already have committed themselves to planned programs; many others are ready for it.

In these and other countries, a few large American companies operating there are doing broad public relations jobs. They employ inside public relations officials and they are retaining the counseling firms of nationals. Until quite recently, 70 per cent of the business of one leading London counselor was representing American-owned companies.

In Italy, I found a situation unlike that in any other country. *The Associazione Italiana per le Relazioni Pubbliche* is sponsored not by practitioners, of which there are very few, but by a group of large Italian companies. The president of this organization is Professor Umberto Baldini, head of the great industrial firm of Montecatini. The Society's objective is active promotion of knowledge about public relations among businessmen, government officials and the press. Judging by the amount of material it is sending out, I would suppose the Society is making an impact. But there still is a long way to go. As yet, apparently not too many Italian industrialists are fully convinced that it will be necessary to get much closer to employees and the people if Communism is to be opposed successfully.

Italian press practices changing

Many Italian newspapers have had a long-standing practice of refusing to use the names of companies except for a consideration. The Secretary General of the Society, Dr. Guido de Rossi del Lion Nero, has been engaged in a major project of persuading the press to stamp out this procedure. He told me that he has been successful in this.

Since my return, I frequently am asked what type of people are being attracted to public relations in Europe.

My answer is that I was happily surprised by the calibre and stature of individuals who are entering the profession in their respective countries.

Both in England and on the Continent, many of the practitioners unquestionably are high level men. They often are well-informed students of business, of economics and of public affairs.

For example, Dr. Carl Hundhausen,

who directs the forward-looking and wholly modern public relations for the great Krupp works in Essen (Germany), is part of the firm's management. In my discussions with him, I soon became aware that he had a sure



Mr. Hill

grasp of both the philosophy and the practice of public relations.

He is regarded by many as the leader of the profession in Germany; as such, he is doing his best through his books and in other ways to foster better understanding and acceptance of public relations among German businessmen.

Dr. Manfred Zapp, who practices in Dusseldorf, is a member of an important industrial family in that city, and is eminent in Germany as an economist and publicist.

One of the Americans now engaged in public relations in Europe is Geoffrey Parsons, who has just joined the Northrop Aircraft, Inc., in a public relations capacity in Europe. For some years he was director of public relations for NATO and, prior to that, he was editor of the Paris edition of the *New York Herald-Tribune*.

I know many other public relations men in Europe—officials of companies or independent counselors—and I am sure their average level of ability and general competence compares favorably with that of their corresponding numbers in America.

How international public relations functions

Another question often put to me is, how does an American firm such as ours operate in the international field?

The answer is that we serve clients in three ways:

1. In Europe and in Australia, where we have subsidiary companies, the service to clients is similar to that provided by our parent company in the United States. We provide counsel on public relations problems to management, we make public relations surveys and develop plans and programs, we advise on employee and stockholder communications, we handle press releases and arrange press conferences when warranted by events.

Although the principles of public relations are identical in Europe and America, the practical application in all cases must take into account local and national customs, traditions, attitudes and many other factors.

2. We provide an all-round service to American companies operating in European countries. This service may be provided by our subsidiary company alone or in coordination with our associated counseling firms located in five European countries. This may involve the compilation of pertinent economic information, a program for building good will, or any of the other facets of public relations.

3. Through our international division in New York, we serve foreign clients who want public relations representation in the United States.

Still another question asked is, do we employ Americans or nationals in staffing our operation abroad?

Nationals generally employed

For the most part, we employ nationals and give them a thorough indoctrination in American public relations methods.

The reason for this is that it is easier to find a multi-lingual European who can become a good public relations man than it would be to find a good American public relations man who is multi-lingual. In order to give acceptable public relations counsel to a German, French or Italian business executive, one needs to be at home in the language and the country.

This does not change the fact that European managements are anxious

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to know more about American public relations procedures and techniques. They are alert to the progress of public relations activity in this country and, if there are any aspects of it which they are not using, they want to know about them and how to adapt them in practical application to their particular problems. Many industrialists told me this, in so many words.

Such discussions brought home to me the fact that public relations as an activity, a profession and a concept has gone international.

And how could it be otherwise in

the world of today? It is a rapidly shrinking world. Today all the people on earth may know within moments what happens anywhere else—and tomorrow the jet age will complete the annihilation of distance.

All this progress means that the peoples of the world are being drawn together more and more closely. Just possibly, the East and the West are going to destroy each other with the Hydrogen Bomb and the ICBM. But this outcome—despite all the threats—does not now seem imminent.

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Meanwhile business, at least in the free world, is expanding briskly into foreign fields.

This gives rise to the need for international public relations because, wherever business goes today, public relations problems are sure to follow. These problems sometimes are startling and unexpected.

How problems arise

For example, a large oil company engaged in exploration in another Continent found itself confronted with an extremely difficult problem in public relations, when a premature report on the results of its explorations created wild public speculation in oil shares. It was necessary to take prompt measures to get sobering facts to the people.

Another American company manufacturing a popular food product was going strong in a Moslem country when a rumor was started that pig's blood was an ingredient of the product. This did violence to the religion of the people. Sales dropped 95 per cent overnight. The company was permitted to take pictures of the king, the prime minister and other notables consuming the product—but it took months to overcome the effects of a ridiculous rumor.

The international expansion of trade is being expedited alike by the acceleration in communications and travel and by the steady rise of living standards, at least throughout the free world. For example, the registration of motor cars between 1947 and 1956 increased more than 200 per cent in Europe, compared with an increase of 72 per cent in America. Here, of

course, the per capita registration of vehicles and general living standards still are far ahead of Europe's. But the point is that rapid improvement is taking place abroad.

Despite such gains, however, there still are many gaps and barren spots in the social and economic structures of Europe. For instance, as I drove one evening from Milan to Lake Como, I saw farmers cutting wheat with a hand scythe and cradle—primitive tools not used in America for at least 100 years.

Donkey carts still used

In Florence early one morning, I saw a solid procession of nearly 200 small donkey carts piled high with vegetables for the market. Interspersed here and there was a small truck or motorcycle, but for the most part there must have been no material change in the conveyance used by the Florentine truck farmers in 500 years or more.

Yet by contrast, in various towns in Italy, I saw new apartment buildings going up—all with gleaming modern kitchens the equal of any in America.

The longing for the things which add to human comfort, and subtract from human misery and burden, is contagious—and it is spreading around the world. Even a slight improvement in the living standard of a sizable portion of the world's rapidly increasing population would bring an increase in international trade.

This undoubtedly will come if civilization does not decide to commit suicide. And with it will come a better understanding among all the people touched by international trade.

One of the greatest blights upon the world today is the lack of understanding among nations. American diplomacy is distrusted and misunderstood in many parts of the world—partly due to Russian propaganda.

American business suffers from this odium. This places upon American companies engaged in foreign trade an added responsibility to strive for acceptance and good will in foreign lands.

To the extent that such efforts succeed, they will help advance the cause of understanding between the people of our world and those of other countries. In this way, American business at its level can and is playing an important part in furthering the purposes of American diplomacy.

By the same token public relations activities carried on in the United States by other countries are helping our people to a better understanding of foreign ideas and viewpoints. This is desired by these countries because of America's position of strength in the free world.

Thus, the contribution of international public relations goes much further than the commercial aspect.

Everywhere, it seems, there is a mounting desire to find ways of improving understanding between employees and employers, management and shareholders, the plant and the community, as well as between peoples across national borders.

Expansion of this new profession is gradually taking place on every Continent, in every country of the free world. In Australia, New Zealand, The Philippines, Japan and South Africa—to mention only a few—countries and companies are giving more thought to the power of public opinion and to the need for public relations.

Public relations departments are being organized by industry and public relations counseling firms are being established. Admittedly, a measure of caution, as with anything raw and unfamiliar, persists in the minds of many business executives around the world toward public relations. Nevertheless, real progress is apparent nearly everywhere and this is most pronounced in Europe. ●

"America has been settled mainly by enterprising immigrants seeking economic opportunities and economic freedom. That this quest has been most powerful in determining the nature of our culture, historians acknowledge when they write economic interpretations of our politics, our literature, our philosophy, our religion. . . . We have been primarily a business people, and business has been most important in our lives. Abstracting colorful aspects of our culture, historians have interpreted them naively in terms of the 'profit motive.' In doing so they have ignored the most dramatic story in our history, the story of business enterprise itself, the story of its institutions and their impact upon American society."

Thomas C. Cochran and William Miller, *THE AGE OF ENTERPRISE*
The Macmillan Company, 1949, p. 2

Motion Pictures —A Versatile Tool

By Victor J. Danilov

● The motion picture—already firmly established as an informational, educational, and entertainment medium—is fast becoming one of the principal tools in public relations programs.

Once regarded as a questionable luxury, the motion picture in recent years has become a necessity in many phases of public relations, particularly in the business and industrial world.

There is no accurate tabulation on PR films, but there is every indication that they are accounting for an increasing number of the 7,000 or so non-theatrical motion pictures produced annually.

Non-theatrical films for years have been dominated by sales promotion and sales training pictures. This is still true, but the emphasis is shifting to the public relations area.

PR films "inform"

Public relations films are being produced primarily to "inform" consumers, employees, stockholders, students, and others, rather than to "sell" or

"advertise." In order to get the acceptance of the public, the "sell" usually is subordinated to a factual presentation of a company, industry, product, service or geographical area.

To insure receptive audiences, the amount of promotion and advertising in these motion pictures sometimes is minimized to such an extent that the name of the sponsor appears only at the beginning and end of the film.

A recent survey of 10,000 large and medium-sized companies revealed that approximately 8 per cent are utilizing motion pictures as a public relations tool. This is a fairly good percentage when you consider that many of the companies do not have a public relations program.

John Flory, advisor on non-theatrical films for Eastman Kodak Company, estimates that more than 3,500 companies and trade associations currently are sponsoring one or more motion pictures, and many of these are public relations films.

Speaking before the Society of Motion Picture and Television Engineers national convention recently, he predicted that over \$236 million will be spent on non-theatrical films and other audio-visual services in 1957.

Of this amount, according to Flory, business and industry is expected to pick up the tab for \$156 million; government, \$31 million; education, \$22 million; religion, \$13.9 million; civic, social welfare, and recreation, \$7.5 million, and medicine and health, \$5.7 million.

Exactly what portion of the expenditures will go toward public re-

lations activities is anybody's guess. But one thing is certain, the surface only has been scratched. The potential is great, and more and more companies and organizations are attempting to take advantage of it.

More than 1 billion persons saw sponsored films in 1956, when you allow for the great numbers who saw several pictures, according to a Ward's Automotive Report survey.

The success of public relations films can be attributed largely to two factors:

1. The tremendous market for such films.
2. Management's willingness to put the interests of the audience first.

The Association of National Advertisers films committee, in its report, "The Dollars and Sense of Business Films," estimated that there are more than 1 million groups—having 50 or more members—which meet regularly, and are either actual or potential users of motion pictures as part of their programs.

Figures also show that there are something like a half million 16mm projectors—one for every 336 people in the population—scattered across the nation.

The magnitude of the potential market and the availability of projection equipment have had far-reaching effects. For example, before World War II the average film sponsor often had to be prepared to furnish a projection machine and the services of an operator to get his film shown. Such a

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● Some months ago, the JOURNAL published an article by Charles Gallagher about some theoretical aspects of the motion picture as a medium of communication. In the present article we return to the subject, but from a different point of view. The author is Director of Public Information at the University of Colorado. ●



A scene from "After the Harvest"

procedure often ran between \$17.50 and \$25 per engagement. Today, sponsors of motion pictures usually budget \$2.75 and one-way postage as the cost of securing and servicing a booking.

Uses of sponsored films

Three independent surveys conducted for the Modern Talking Picture Service, a national film distribution network, give some idea of the use of sponsored films (including those for public relations purposes).

One study revealed that schools, colleges, and churches—only a small portion of the PR film market—have some 29 million screen hours for film showings during the year.

Another survey disclosed that 98 per cent of the high schools (4,226) answering a questionnaire utilize motion pictures as classroom teaching aids, for general classroom information, in auditorium activities, and/or as part of club programs. The median number of films used per year came to 80.

When asked what areas of the curriculum are best served by present free films, 58 per cent of the schools listed science, 45 per cent social sciences, 27 per cent home economics and 21 per cent business and industry. Curriculum areas inadequately served currently, according to the replies, are English (32 per cent), mathematics (27 per cent) and commercial subjects (16 per cent).

The third survey dealt with the use of sponsored films as a sustaining feature on television. Of the 232 stations participating, 98 per cent reported "some use" of sponsored motion pictures and 72 per cent reported use on a regular basis.

Use of films on TV

Average use of sponsored films on TV stations is 4.9 hours per week, with individual stations ranging from 15 minutes to 30 hours per week. In using free films, 29 per cent of the stations indicated they prefer ¼ hour films (timed from 13 to 14:30 minutes), 24 per cent favor ½ hour films (timed from 27 to 28:30 minutes) and 34 per cent prefer ¼ or ½ hour films for sustaining use.

The surveys showed that only one out of every six sponsored films is returned without showing on television. The stations gave the following reasons (in the order listed) for rejecting sponsored motion pictures:

1. Commercial content.
2. Time pre-empted.
3. Couldn't use during booking period.
4. Poor print quality.
5. Time and length.
6. Poor program material.
7. Late arrival.
8. Poor production quality.
9. Print sent without request.

The importance of putting the audience first in telling a story is illus-

trated in the film, "The Right to Compete," produced by the Association of American Railroads during the past year.

The film—which depicts the importance of transportation in the economy and emphasizes the railroads' value and right to a better chance to compete with other modes of transportation — was produced primarily for television use. Prints also were made available, however, to individual railroads, state and regional railway organizations, railroad communities, civic clubs and other interested groups.

"Although it is not possible to determine the extent to which a subject of this kind succeeds, we are highly gratified by the film's acceptance. It has been telecast nearly 600 times," points out Albert R. Beatty, AAR assistant vice president.

ANA study

A study by the Association of National Advertisers several years ago revealed some rather interesting data concerning the production, distribution, and use of advertising and public relations films.

The survey covered 157 films sponsored by 67 member companies. Some of the results follow:

- 95 per cent of the motion pictures were produced in 16mm width, and only 5 per cent in the 35mm size.
- 74 per cent of the films were in color, 22 per cent in black and white, and 4 per cent both in color and black and white.
- 54 per cent ran from 20 to 30 minutes in length, 35 per cent 20 minutes or less, and 11 per cent 30 to 72 minutes. The average was 26 minutes.
- Production costs varied from \$1,732 to \$426,000, with a median of \$25,800. The median cost per screen minute was \$1,168.
- Average over-all cost per film was \$87,264. About 55 per cent of the budget was spent on production, 26 per cent for release prints, and 19 per cent for distribution.
- Median number of prints was 100, with the greatest number of prints for a single production totaling 2,263. Cost per release print averaged \$136.84 for color and \$48.47 for black and white.

- Number of viewers per film varied all the way from 40,040 to 21,852,465, with the median audience being 1,268,851.

- Average cost per viewer was 4.6 cents for 86.6 million spectators. Lowest cost for one film was .3 cents for 21 million viewers.

- 89 per cent were shown to schools and colleges, 81 per cent to service and other clubs, and 79 per cent to business and industrial groups.

- 41 per cent of the films in the survey had been in circulation between two and five years, 24 per cent between one and two years, 19 per cent less than one year, and 16 per cent between five and 16 years.

Some of these figures now are out of date, but they give some idea of the production, distribution, and utilization costs and averages.

Limited survey to 30 companies

In gathering material for this article, I made a limited survey of some 30 companies and organizations selected at random from the 1957 PRSA Register. The results were encouraging.



Mr. Danilov

Of the 20 replies received, 15 indicated that motion pictures are used in their public relations programs. Sixteen respondents stated that PR films are worthwhile, two said they are sometimes, and two failed to answer the question.

"We feel very definitely that public relations motion pictures are worth the time, effort, and money," declared R. C. Skillman, director of public relations, Champion Paper and Fibre Company, producer of the prize-winning "Production 5118," a film stress-

ing the necessity for good communications between people in practical situations.

"The positive proof of that is that management is enthusiastic about the results of our motion picture program and recently has approved another picture," he added.

Leo E. Brown, director of public relations, American Medical Association, said, "We find public relations films very effective in getting intangible ideas across to the general public."

Good public relations

"Any picture which contributes to good design, good living, and the American Way of Life is good public relations," pointed out Ralph L. Hoy, motion picture manager, Aluminum Company of America.

One of Alcoa's films, "Unfinished Rainbows," produced in 1941 to tell the story of aluminum, has become a classic in the PR motion picture field. More than 40.5 million persons have seen the film, and it is still going strong.

The number of films produced by companies and organizations participating in the survey ranged from one to "hundreds." About half of those using PR films have started to do so since 1950.

Of the 15 surveyed groups utilizing motion pictures, nine have special funds appropriated for each film after the idea is approved and six have a regular motion picture budget. The latter, in most cases, are companies which produce films periodically.

On production, two companies do their own, six have their films produced on the outside, and seven utilize both methods in varying degrees. In distributing the films, three handle their own, six work through distribution agencies, and six use both systems.

Among the companies and organizations surveyed, the Ford Motor Company has been producing motion pictures for the longest continuous period—since 1911. Some of the early releases included weekly news films and educational short subjects distributed as a public service to commercial theaters.

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the P. R. man who went fishing

Not too long ago, chap we know (p.r. executive) went fishing. Stayed at famous resort hotel. Noticed group of men off in lobby corner. Investigated. They were reading the business and financial news as it came over the Dow-Jones news service. Much impressed with strong appeal news had for hotel guests. Thought to himself: Nothing more interesting than news. Why not install Dow-Jones news service in our p.r. department? Feed useful news items to other men in organization. Use it to spot public relations opportunities.

After vacation, returned to city. Checked Dow-Jones. Learned idea was even better than first thought. Surprised at low cost. Had service installed. Worked out great. Colleagues think this guy really on his toes.

Moral: Pays to go fishing . . . especially to catch idea that benefits you and your management. For instance, like Dow-Jones. Prompt information available. Call sales office. Now.

News to profit by...

**DOW-JONES
NEWS
SERVICE**



44 Broad St.
New York 4
1540 Market St.
San Francisco 19

808 Young St.
Dallas 2
711 W. Monroe St.
Chicago 6

Today, Ford issues three or four new titles every year, with about half being produced internally and the others by commercial producers. The average production cost is about \$30,000, according to Robert O. Dunn, manager of Ford's motion picture department.

All of Ford's public relations films are distributed through the company's three film libraries, located in Dearborn, Mich., Oakland, Calif., and New York City.

Three categories of films

The General Motors Corporation also has an elaborate motion picture system as part of its public relations program. The films, in general, fall into three categories: educational, newsreel and special events.

The GM film library currently has more than 8,000 prints of some 60 subjects, which were viewed by approximately 16 million persons last year. The main library is in Detroit, with branches on the East and West Coasts. National distributing agencies

also are employed for certain types of films.

All General Motors PR films are produced by independent professional firms. Generally speaking, there is no fixed motion picture budget, other than a nominal budget for newsreels.

"Each full-fledged picture idea must first be sold to management on its own individual merits in order to secure funds for its productions," explained J. R. Worthington of GM's public relations staff.

He pointed out that the entire public relations program "is geared to a continuous day-in-day-out effort rather than sporadic blatant bursts of publicity," and that "the dramatic impact of motion pictures has contributed immeasurably to the high regard held for General Motors by the American public."

Long-range planning required

The long-range planning that must go into a major public relations film program is illustrated by the American Telephone and Telegraph Com-

pany's science series, introduced on purchased television time during the last year.

The series had its inception back in 1951—five years before the first program was presented on television and eight years before the series is completed. AT&T visualized the series as a public service, promoting a better understanding of science and stimulating more youngsters to embark on careers in science.

An estimated television audience of 23,963,000 saw "Our Mr. Sun," the first program in the series, and 36,473,000 viewed "Hemo the Magnificent," the second televised program. But this was only the beginning. Another 5 million are expected to see Mr. Sun through local film showings in 1957, while another 3.5 million gaze at Hemo in non-theatrical bookings. And the Bell System estimates the films will not be outdated for at least five years!

The reception has been so gratifying that AT&T has six more films

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From the prize-winning film, "Production 5118"

Learning Public Relations: A Student's-Eye View

By John P. Rodgers, Jr.

● It is no secret that the great majority of public relations practitioners today did not receive their training in a college or university public relations course. No doubt this has caused some of them to wonder: what *prompts* a student to enroll in college public relations courses? What assurance does he have that he will thus be equipped for public relations work? How does he know that he will even like this type of business?

As a public relations student at Boston University, I would like to give my own answers to these questions.

"Scope" of public relations

In the first place, I am seeking a public relations career because of the "scope" of public relations. It's a field in which an individual can make a dynamic contribution to our social and economic life. It's a challenging field; a field in which a person's security depends on the ability to produce rather than the "security through seniority" found in many other occupations. It's a field requiring creative imagination and versatility rather than inflexible rules and monotonous routine. When packaged all together, it adds up to public relations providing an opportunity for individual initiative, and, at the same time, a chance to perform a service of value to everyone.

This idea was expressed by John J. Ducas, executive vice-president of a

New York public relations firm, in an address last Spring to the public relations students of Boston University. He said: "I think that all of you who are interested in public relations as a career will discover that the public relations function is both too fundamental and contains too many of what the designers of the UNIVACS call 'variables' ever to be automated. In preparing yourself for a public relations career you are therefore enlisting in the non-robot battalions." He then went on to say, "We believe that the *total* integration of the public relations function with all management functions is an exciting, constructive thing."

Making a choice

When I first became public relations conscious—which was before I enrolled in Boston University—I found that there were several ways in which I could enter the field of public relations:

(1) Nothing would have prevented me from having stationery printed with "public relations" appearing on the letterheads, buying space in the yellow pages of the telephone directory (under PUBLIC RELATIONS) and then painting a sign on an office door announcing my services as a public relations practitioner.

(2) Another, and a better method, would have been for me to specialize in one particular facet of a business (e.g., marketing, finance, journalism, advertising or business management). This, of course, would seem to be a

very acceptable way of preparing for a public relations career, since many of the public relations people in the field today have followed this approach. However, I was unable to isolate any one phase of business as providing a better preparation for a public relations career than the others.

(3) This left me with the decision of (a) either working in a public relations office, or (b) studying public relations in college. Being untrained, as far as public relations practices were concerned, there was no opportunity for employment in a public relations office. Therefore, the ethical and most logical step was for me to "major" in public relations in college and to select subjects which would also give me a well-rounded knowledge of business organization.

Decision proved rewarding

My decision to enroll in the School of Public Relations and Communications has proved more rewarding for me than I could have possibly foreseen. For in addition to receiving training in the tools, media and social sciences of public relations practice, I have been able to meet and listen to successful public relations executives, to have access to the largest public relations library in the country, and, as a direct result of being a public relations student, to secure summer employment in a public relations firm.

The guest speakers have provided an integral part of my student train-

Continued on the Following Page

ing. The diversity of views and practices they present in their addresses has helped me to formulate a broader concept of public relations.

I found the public relations library to contain a storehouse of reference material. It is shelved with books dating from the "muckraking" era of the 1900's, up to and including the latest techniques of public relations, opinion analysis, social psychology and communications. This enables me not only to follow the historical progress of public relations, but to keep abreast of modern public relations trends as well.



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During the summer months I had the opportunity of working in a public relations firm. This gave me a chance to correlate my training with practical, on-the-job experience. I was indeed fortunate in finding a practitioner who was willing to take on additional help and added expenses so that I might become better equipped for a career in public relations.

Another part of my training which gives added dimension to my preparation for a career is that of Public Relations Field Studies. Six credit hours of my senior year are spent in an actual business, industrial, community service or philanthropic organization. I am allowed to select the type of enterprise in which I have the greatest interest and then request permission from one of the firms in that particular field to study its operation.

After surveying its fiscal as well as management policies, I then must make an analysis from the information obtained and present a comprehensive report of my findings and recommendations to the professor in charge of the studies. This report is then used to grade my thoroughness in carrying out the study.

A copy of the report is also sent, as a matter of courtesy, to the management of the firm that was surveyed. The occasion has arisen when the management, impressed by the report, has offered the student who conducted the study a position with the company after graduation.

Advantage in studying public relations

Perhaps the most important advantage in studying public relations in college is that of learning to integrate the social sciences with the mechanics of public relations practice.

I doubt if many public relations people would deny that a social psychologist is possessed with the essential qualifications necessary to make him a public relations consultant. He knows, or he knows how to find out, why people like some things and dislike others, what makes a public react one way to one thing and another way to something else. His conclusion on the "social stimulus situation" is more than just an alliterative expression.



Mr. Rodgers

A good journalist often becomes a good public relations practitioner as a result of his writing skills. He knows the techniques that will cause a publication to accept his work. And, he is able to write a feature article just as capably as he can turn out a pamphlet or brochure.

By the same token, a person well versed in the mechanics of the communications arts would be a valuable compliment to a public relations office. His knowledge of the technical aspects of audio-visuals makes it possible for him to produce a first-rate film or recording.

But no one expects a social psychologist to be able to "shoot" a motion picture or to make the physical layout of a booklet. He is trained in the social sciences and not in the mechanics. And anyone who believes that a journalist or a specialist in communications is qualified to conduct motivational research is confusing the sciences with the mechanics. Therefore, what is needed, and what the curriculum in public relations strives to provide, is the incorporation of the social sciences with the mechanics and

• **JOHN P. RODGERS, JR.**, is a senior at Boston University's School of Public Relations and Communications. He is vice-president of Tau Mu Epsilon, National Honorary Public Relations Fraternity. Before transferring to Boston University, he studied Marketing in the Evening Division of the University of Baltimore. While in Baltimore, Mr. Rodgers was employed by the Baltimore & Ohio Railroad Company. Here, as a student, he tells of his own views in his own way. •

techniques of good public relations practices.

This training consists of a concentrated background in psychology and related sciences. In fact, by the time I graduate I will have had over 20 credit hours in the social sciences. This, of course, hardly qualifies me to conduct motivational research either. But at least I will have a firm enough knowledge to enable me to approach such a public relations task more than superficially.

"How to do it" training

Coupled with my training in the sciences, are the courses I'm receiving in journalism and the communications arts. This is the "how to do it" part of my training, encompassing all of the tools and techniques used in mass communication.

The journalism classes include the writing and editing of press releases, feature articles, profiles and business letters. Great stress is placed on content analysis—writing the right piece in the right style to comply with the right publication's format.

In the communication arts subjects, I'm taught the value of each audiovisual to a successful public relations program together with the factors which will aid in giving it the greatest distribution. In some instances, like pamphlets and brochures, I learn the actual mechanics of how to assemble the material in a manner that will bring it a more receptive response. In the larger and more technical fields, such as motion picture production, the emphasis is placed on my knowing the procedure to be followed so that no misunderstanding will exist between me and the specialist who is actually doing the job.

In retrospect

It would be difficult for me, as a student in public relations, to be ignorant of the prevailing controversy over whether public relations can or cannot be taught in schools. Because of my own status at the present time, and because I might tend to be somewhat biased on the subject, I prefer to let time resolve the debate.

Continued on Page 24

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Notes from Canada

By Leonard L. Knott

● The swift growth of public relations in Canada since the war, its widespread acceptance by industrial management, government and private and public institutions and the overnight organization of a professional society for public relations people have created many problems. The chief problem is the need for establishment of some basic set of standards which can be applied to all those seeking the right to call themselves public relations practitioners.

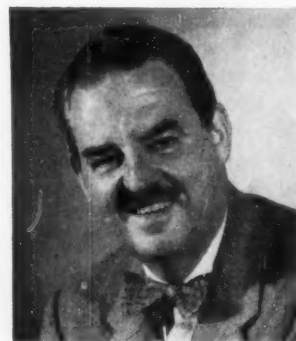
This problem transcends all others. Officers of the Society realize that the membership includes many people who, no matter what their stated duties may be, are not in any true sense qualified public relations practitioners and never will be. Frequent communication with professional society officers in the United States and in Great Britain have led Canadians to the belief that this situation also exists in these two countries.

Here by accident

The reason is simple. Ninety-nine per cent of us who are in public relations today are here by accident. We drifted into it, or fought our way into it from newspapers, radio, magazines, sales or advertising departments. We did not deliberately train for a career in public relations; in fact, most of us

had never heard of it until we found ourselves a part of it.

In Canada, the great splurge came immediately after the war. Literally hundreds of "PRO's" in the armed services, drafted in most cases from newspapers or radio, came back to civilian life seeking public relations jobs. Many of them found the jobs



Mr. Knott

they were looking for, and a high percentage of them are still there.

These are the people, together with a few old-timers who were experimenting with public relations before the war, who form the membership of the Canadian Public Relations Society. They now number altogether about 500 people from coast to coast. They were admitted to membership simply on the strength of their own statements, more or less confirmed by their fellows, that they spend full-time in public relations work.

Set of standards sought

If admission had not been that easy, there would be no society today. It was necessary to start with a nucleus. But now the serious members who are truly concerned about the advancement of public relations in Canada are seeking to establish some set of

● LEONARD L. KNOTT, past president of the Canadian Public Relations Society, is president of Editorial Associates Limited, Montreal public relations firm founded in 1936, and president of Inside Canada Public Relations Limited, a network of affiliated counselling firms with offices across Canada. ●

standards which may be applied in the future so that public relations may have a recognizable, professional base. Growth of the Society is no longer as important as stabilization of the profession.

So far, these efforts have produced very largely negative results. It is generally agreed, for instance, that Schools of Public Relations do not constitute an acceptable prerequisite for Society membership. Most employers of public relations people prefer a liberal arts background to a training in either public relations or journalism.

It is also generally agreed that time served on a newspaper or other medium cannot be considered sufficient qualification for a career in public relations. Some of the best people in the Society have never worked for any of the media.

Research foundation

The Society is experimenting with extra-mural courses for its own junior members, is conferring with university authorities and with the members of other professions. It has established a small research foundation which may use the funds subscribed to seek an answer to the problems plaguing the Society officers. It is studying the possibility of a public relations institute, admission to which would be by examination and membership in which would entitle an individual to the use of the letters FPRI (Fellow of the Public Relations Institute) after his name.

Continued industrial expansion in Canada is being accompanied by record growth in public relations and this growth is giving impetus to the Society's efforts to solve its standards problem. As much as possible, membership restrictions are being tightened but it is recognized by all those concerned that without some practical standards by which acceptability may be measured, a Public Relations Society cannot serve its most important function, regulation and control of professional conduct. ●

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—Tolstoi

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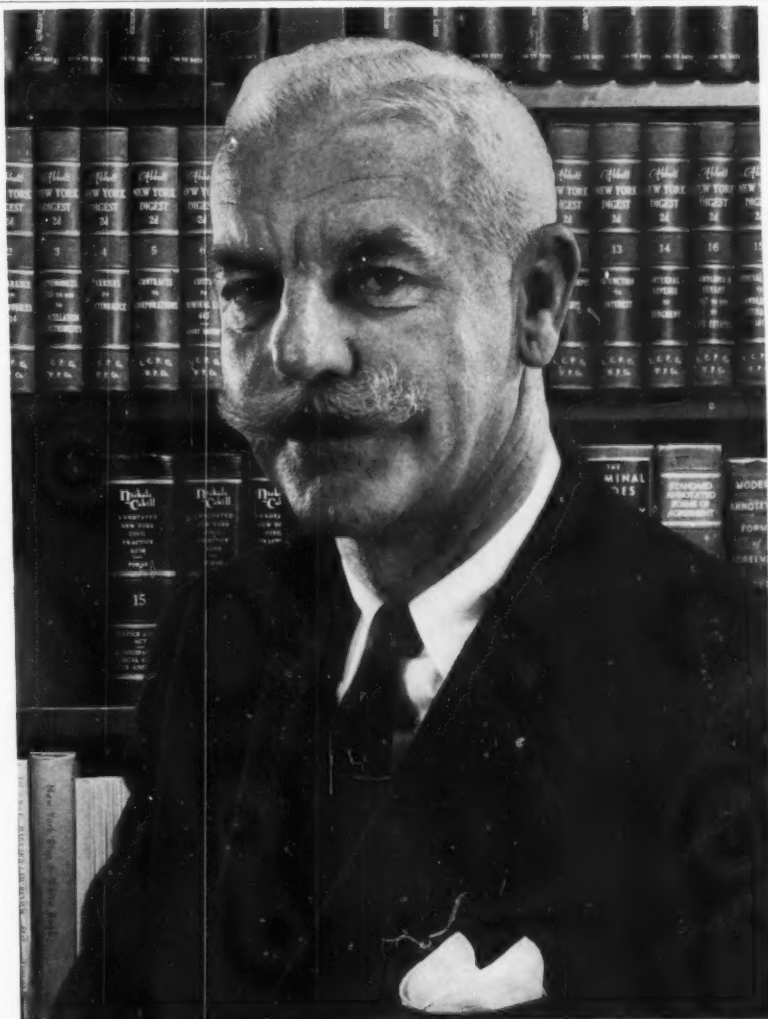
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Student's View

Continued from Page 21

However, Boston University's School of Public Relations and Communications, now celebrating its tenth anniversary, receives visitors and letters from all over the world requesting information about the teaching of public relations. The School has moved into a new building in order to carry on its progress in public relations courses.

It is interesting to note that one of the prime examples that foreign public relations practitioners give in reporting the progress of public relations in their country is the establishment of public relations schools and courses.

It should be realized that public relations schooling means more than just learning to use the mechanics and sciences of the practice. It also means learning to execute those practices in an ethical manner as well. This, I believe, is an area in which the college and university public relations students will inevitably make a great contribution towards the universal acceptance of public relations as a profession.

Prospective practitioner

As a prospective public relations practitioner, it has been made clear to me that I should be willing to sever my relations with a company or client rather than to accept standards which are contrary to the ethical conduct of good public relations practices. This is no altruistic belief. It is sound judgement. For if I were to represent a client who was unworthy of public acceptance, not only would the program end in failure, but my respect and ability as a public relations practitioner would also be seriously questioned.

My summer experiences in a public relations firm have made me aware that my scholastic training is a start in the right direction. How much farther I go in that direction will depend on my ability to keep learning. ●

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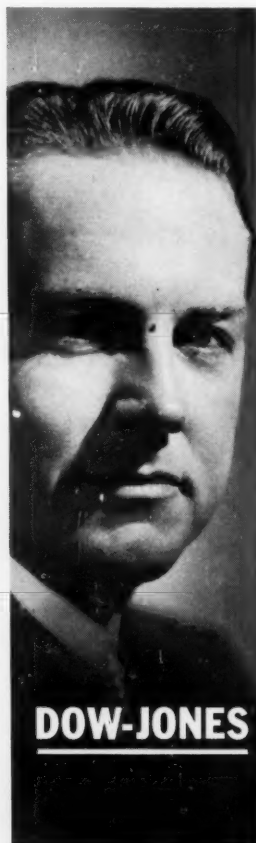
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Motion Pictures

Continued from Page 18

planned in the series, with telecasts stretching into 1959. Each film is costing about a quarter of a million dollars, but the Bell System feels it's worth it.

Public relations films are utilized in many ways—some of which are not as obvious as the schools, churches, clubs, etc.

For example, the U.S. Information Agency last year translated and distributed 44 motion pictures originally made by American companies for use in this country.

In addition, the agency produced foreign language documentary films in 41 countries in 1956, nearly double the total for the prior year. Included among the films were several telling the story of the Hungarian people's

revolt. One film was translated into 27 languages and distributed in 81 countries.

Another outlet for PR motion pictures is the film library operated by the Bureau of Mines. The bureau library, which has more than 6,400 prints of 61 film subjects, is always in need of new motion pictures designed to acquaint Americans with their mineral heritage and to encourage conservation and effective utilization of mineral commodities.

More than 14 million persons at 226,851 group showings and 28½ million television viewers saw films obtained through the bureau in 1956.

Some of the more popular "state resources" and "mineral commodity" films were three films on California, Washington and Oregon and their natural resources by the Richfield Oil Corporation, and films on copper by Phelps Dodge Corporation, sulphur by Texas Sulphur Company, steel by Inland Steel Company, gasoline by Standard Oil of Indiana, and oil by Sinclair Refining Company.

For the prospective buyer of films, *Business Screen* magazine's annual Production Review issue lists some 215 commercial producers of non-theatrical motion pictures in the United States, 17 in Canada and 30 in 15 other countries.

And Flory of Eastman Kodak Company estimates that there are more than 3,600 different 16mm film libraries across the country that are set up to distribute a variety of motion pictures.

If your company or organization does not have one or more PR films, therefore, it is not because of a lack of production or distribution facilities.

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Books In Review

AMERICAN ECONOMIC HISTORY, by
George Soule and Vincent P. Carosso.
The Dryden Press, New York, 1957, \$6.

Reviewed by Dr. Joe B. Frantz

• The two most common charges against "academics" who write books are that their products are stodgy, which is sin enough, and that the authors write in a vacuum, as if nothing worthwhile exists beyond the particular little warren they are building.

But here two academics have attempted to illumine the American economy without sacrificing readability and with an alert eye always on the interplay of side factors that fed that economy through its several generations.

The tip-off appears in this prefatory sentence: "The task of the writer of history is something like that of the composer of a fugue, who, after announcing his themes, develops them and weaves them into a single polyphonic structure."

Some of the themes are traditional and easily discernible—the original predominance of agriculture, the almost inexorable shift to an industrial and urban economy, the impact of a surging transportation industry, the accelerative effects of the several wars, and so on.

But other themes are merely intimated, to be perceived only by the thoughtful reader in quest of particular understandings. Half the book is concerned with developments since 1914—that current half century for which we are still struggling to develop a working vocabulary.

Explaining the role of the United States in a world of money, of government and business, of government *versus* business, of burgeoning technology and of world politics is no automatic task; yet, the authors have managed to hack through their "embarrassment of episodic riches" and emerge with a clear-cut picture.

Aside from its general worth as a reference work on economic and historical developments on these shores, the book has worth to any public relations practitioner who in the midst of preparing a speech or article needs a dependable historical analogy. •

Corporate Look

Continued from Page 6

rate look is in the product. Advertising, promotion and publicity, however, support it at every turn of the eye, so that the end result is indeed a unique personality.

For every IBM, Cadillac or Consolidated Edison, we could name a hundred corporations, big and little, who are wrestling with this problem of a corporate look.

In the words of the *Wall Street Journal*, "Today's query for corporation presidents (is): Does your company have visual identity? Do your buildings, your letterheads, your office decorations, your reports to the stockholders, your trademarks, your ads and your products picture you and only you in the public eye? If they don't you may be at a competitive disadvantage."

Two basic forces

We see two basic forces at work. First and most obvious is the recognition—somewhat belated, we believe—of the impact of the *picture*, the visual object, upon the human mind. Psychologists have been telling us for a long time that most of the impressions received and retained by the mind enter via the eye. In an age when we think TV dominates all other forms of communication, industry can no longer neglect the visual aspect of its corporate public relations.

There is also the matter of changing public attitude toward corporations. The U. S. corporation has presented many faces to the citizenry throughout its history. In its earliest days it was friendly, individual, regional. Then it became national, aggressive, and above all individual, dominated by great entrepreneurs. By World War I, a de-personalization process had set in that is still continuing. But while the corporation today is physically removed from its customers, it is no longer always viewed as inimical. The hostile attitude to-

ward it, so typical of the thirties, has somewhat disappeared.

The communications problem for the modern corporation, then, is partly keyed to the problem of bringing its corporate face to life, not alone with waging battles against unfriendly critics and hostile concepts. Hence the new importance of the corporate look—the means by which the corporation visually shapes itself and its products, giving them an original and compelling form which identifies and establishes the individual corporate character in the public mind.

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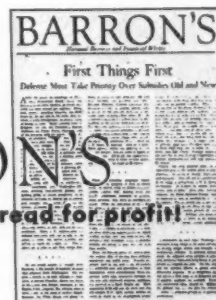
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To the Editor:

If the editorial in a recent issue—"More Brickbats, Please"—is an invitation, I'll be glad to oblige.

To begin with, let me say that I completely agree with you—Public Relations is not of itself a "bad thing." In fact, usually those who criticize it the most are often in great need of it. P. R. has a useful role to play—it's unfortunate that it sometimes does not get a chance to play it.

For instance (to start tossing a few brickbats if I may) I've got a continual mad on against those public relations people who send out incomplete releases—and in the business news field there are too many of this kind. Far too many P.R. or Ad agencies send out a release bearing their full name and address but neglect to give the same details about the plant or company they are trying to publicize. In our field (international trade) we receive many releases which only give half the story. To cite an example, we may receive a release concerning an unusual shipment abroad—no mention of the special transportation problems which may be encountered or comment on how they'll be solved. No words on how the item will be unloaded or will reach final destination overseas—all good news items which would certainly help get a story published.

Then there are those P.R. men who seem content to spend half their time sleeping (what else can they be doing?—you hear from them so infrequently). You'll receive a release when a new plant opens abroad, and that's all, never another word. No progress report on it. No follow up story on its effect on the local economy.

How about the P.R. practitioner who never takes the trouble to find out why he never gets a line published in a given paper? Could be he's never even tried to find out whether or not the stuff he's sending is appropriate (such as the waste paper baskets full of new product releases we receive, but never use).

In general, I feel that far too many public relations experts have come out of the glamour side of journalism—society pages, police news, sports, etc., and have too little knowledge or understanding of business to do the job on business news they should.

Now before anyone gets the idea that I'm looking for the public relations men to do my job for me, let it be said that I'm a firm believer in a publication doing a great deal of original reporting and story developing, but a good public relations job can be very helpful to an editor and, I should think, make the P.R. person feel he's earning his wages.

P. F. Greene
Editor, Exporters' Digest

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When answering advertisements, please address as follows: Box Number, Public Relations Journal, 2 West 46th Street, New York 36, New York.

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A welder caused us to caucus



The note from an employee suggestion box read "How come a company like this hasn't got the U. S. Savings Bond Payroll Savings Plan". It was signed by a welder in the fabricating department.

Since we actually *do* have Payroll Savings this told us two things: (1) Probably more employees than we imagined wanted the advantage of buying U. S. Bonds automatically through Payroll Savings. (2) We had grown lax in bringing our Plan to their attention.

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Public Relations Journal



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